

THE LITTLE MAN



Winter 2008-2009

The Official Journal of The United Photographic Postfolios of Great Britain



No its That way Brian Davis



Male Stag Beetle - Terry Ridgley ADPS PSA2* LRPS



Griffin Vulture - Karen Berry ARPS



Chewing the Fat - Alex Turner



Wills House - Fay Palmer



Shayla - Ken Payne

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Contact:

The Editor Roger Kidd
Rogerkidd@me.com
59 Brunel Avenue
Newthorpe
Nottingham
NG16 3NH
Mobile: 07950352988

Editor Note

Welcome to the Winter edition of The Little Man. If you are wondering what happened to the Autumn edition it never appeared due to some changes and the Autumn edition is now this Winter edition. My name is Roger Kidd some of you know me from Circle DI1 (*I have forgotten the new number*) I have been with UPP for about 2 years. I found it quite astonishing that the club has been inexistence for 75 years and I had not heard of it until 2 years ago and I have been interested in Photography for over 40 years. I met another gentleman the other day and he too did not know about us.

(he does now)

My task as Editor and Publicity Officer will be to let the world know who we are and what we do. I shall be writing to the Photographic press over the next few months, I cannot do it all at once as I still have a living to earn which incidently has nothing to do with photography.

If you would like to see your writing published please send me anything that is printable and if there is space available I will put it in. We need articles on your circle rallies, your trips around the world which I know many of you do. Anything you have for sale will also be advertised for you. We will make no charge but if you are feeling generous you may give a donation or two.

Any comments on the content are welcome apart from Politics we hear and see enough of that. In this so called "Credit Crunch" we would like some feel good stories and if you have some photographic jokes we will add them too.

Roger Kidd
Editor

Presidents Notes 2008 AGM

The title of president sounds very grand and believe me to belong to this wonderful society is also very grand. This is my first year as President and everyone on council has been working hard in the background to make UPP flow smoothly for the membership. We held t3 meetings during the year the last 12 months some travelling many miles to attend, of which I would like to publicly thank them. We have had a fall in membership over the year in part due to Digital but also life in general. We badly need some of the younger generation to join us. A new numbering system has been introduced for the circles which at the moment bear alphabetical prefixes. This does not stop the members calling their circle the old name but it simplifies the database and allocation of new members. We are over 85% Digital through out UPP now so we do not need dedicated DI circles.

This year I have introduced a pilot run of new awards to the Gold Star circles whereby everyone in that circle will receive a certificate and the medal which is still given to the secretary. Apart from my council members I have to thank two special people: Stanley Berg who sent me a welcome letter when I took over as President with some pearls of wisdom which I take to every council meeting as my lucky mascot. I could not have enjoyed my role without the help and encouragement of a very special man, Brian Hirschfield . I owe him many thanks. We have updated the web site with todays exhibition ready to download and this has only happened with the dedication of our web master Nick Bodel. Lastly but certainly not least is the circle secretaries without them UPP would not Exist.

Thank you. **Liz**

UPP CONTACTS

President:

Membership & Folio Circulation Sec.

Liz Boud
0182-574-0698
lizboud@mypostoffice.co.uk

Senior Vice-President:

Ralph Bennett, ARPS
01636-651277
ralpheyesight@gmail.com

Immediate Past President and General Secretary

Brian Davis FRICS LRPS
0124-627-5433
brian@thedavis.co.uk
1, New Road, Wingerfield,
Chesterfield,
Derbyshire, S42 6TB

Honorary Treasurer:

Francis Ouvry, LRPS
0239-258-0636
francisouvry@tiscali.co.uk
17, Tebourba Drive, Alverstoke,
Gosport,
Hants., PO12 2NT

Hon Life member

Stanley Berg

Competition Secretary (Prints):

Ken Payne
01992-309176
kenneth.paynel@ntlworld.com

Competition Secretary

(Projected Image):

Ray Grace, ARPS DPAGB
01249-716165
ray.grace@live.co.uk

Circle Secretaries Representative:

Alan Blow 01226-207127
pabloid@bournemouth-net.
co.uk

Ordinary Members Representative:

Alan Homes 0208-440-3433
alan.homes@nasuwt.net

Archivist:

Pam Sherren, ARPS
01803-843401
pamsherren@hotmail.com

Honorary Life Member:

Stanley Berg, ARPS APAGB
0208-958-9555

Stationery Officer:

Ian Whiston
01606-43794

Webmaster: Nick Bodel

nicholas448@btinternet.com

ON MY HIGH HORSE

BY ERIC G. HALL

"we are always too busy, always too engrossed in mundane trivialities and pointless solipsism to see that bigger picture staring us in the face." David Lee in Ag No. 51

I think that if I were the reader of OMHH rather than the writer, I would, by now, be so infuriated with the writer's sweeping and arrogant criticisms of amateur photography in general and UPP in particular, that I would be impelled to write in protest. How dare he impugn the penetrating insights of our photography and the deep, scholarly analyses of our judges. We may be in a rut, but it is a happy and blissfully uncritical rut and who is he to try and kick us out of it? He may think he is on a high horse, but it's more like an old nag.

On the other hand it did occur to me that UPP is rather like a stiff jelly. If you poke it, it quivers just a little, but quickly resumes its original state. Its internal structure ensures resistance to the forces of change. Just for the sake of argument, however, let's assume that there is a small nucleus amongst us that would like to move on into a wider conception of photographic expression. How could this be achieved? One thing is certain; you don't change human behaviour by preaching or writing articles. Psychologists tell us that human behaviour is changed by "changing the contingencies of reinforcement". Stripped of its jargon this means rewarding and giving praise for a different sort of photographic behaviour. How would this work?

In past OMHHs I have argued that most amateur photographers are motivated, not by the joy of expressive photography, but by ego enhancement. They take, not that which springs from the heart and the eye, but that which they think will win the Print of the Year or top marks in the circle. The award of these accolades, however, is in the hands of judges who have been reared with the same motivation and thus reinforce it. Even worse, these judges

are strong on technical expertise but badly lacking in artistic understanding and this is reflected in their judgements. The result of all this is the emergence of technically stunning trivia ---- literal photography that tells you only what you already know, but perhaps with a more vivid gloss.

There can be no way out of this predicament without breaking the stranglehold that the judging system has established over amateur photography. Judges impose their limitations on photographers who in turn produce work that reflects these limitations - the judges control the "contingencies of reinforcement"! For a start, then, we could do away with all imposed selection rules for the UPP annual exhibition. Every member would be entitled to exhibit one print and one projected image of his/her choice. Under the present system each circle censors its members' prints and submits for exhibition only those prints that conform to the current convention i.e. those that are likely to please the judge. Any member whose work doesn't fit with the circle's view of merit doesn't get a look in. Is it any wonder that our exhibitions show such depressing uniformity? I'm sure that each one of us has occasionally taken a photograph which is really expressive and of which we are justifiably proud. Nevertheless we don't put it in a circle because we know it would get nowhere. An open exhibition would remedy this anomaly. A member's work is a statement of how he/she sees and responds to the world. Each member deserves the right to present this unique interpretation publicly to the rest of us and we *need to see these interpretations unfiltered by the censorship of others.*

Of course there is likely to be opposition to such a change. Those who benefit most from the present system are not likely to relinquish their hold lightly --- democratising the exhibition system will not be universally popular. If every

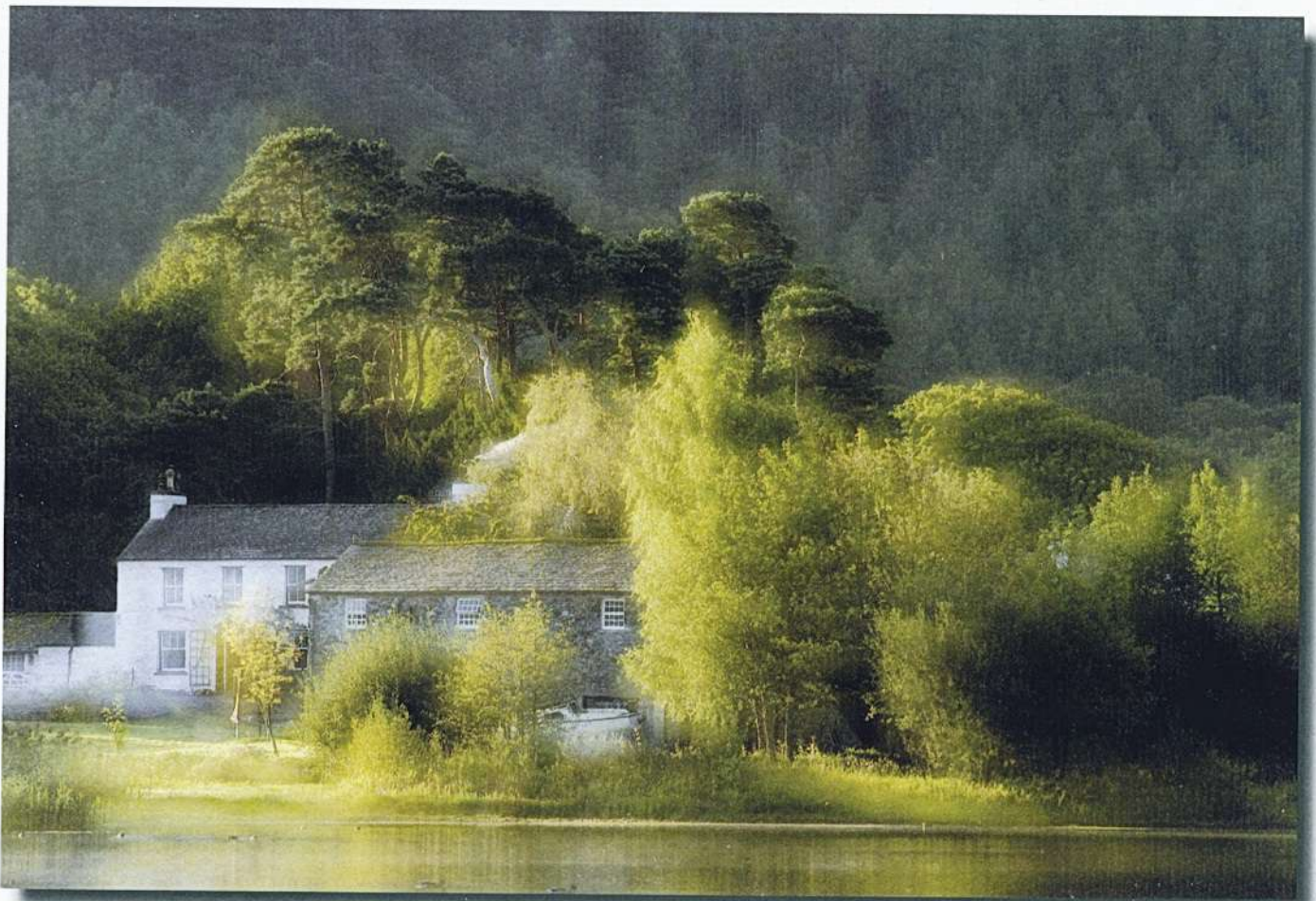
member sends in a print, how are we going to exhibit them all? --- Where there's a will there's a way. Besides, not every member is likely to submit. Also, I have been a member of other postal portfolios with a similar membership to UPP where a submission from every member has been successfully accommodated in an exhibition. But what about our cups and trophies? Well, I suppose provision must be made for those who think that such baubles are worth possessing. How about awarding them on the collective judgement of all members attending the Annual Meeting? The result is unlikely to be any worse than that from an appointed judge. Remember also that the time to start worrying about your photography is when you start winning prizes! It would be counter-productive to continue the present system of appointing judges who have sacrificed their individuality as photographers to gain 'coveted' letters after their name. They stand condemned by their exhibition selections. But perhaps we didn't give them much of a choice anyway.

It would be sanguine to imagine that the above proposal would immediately transport our photography into a wider and more expressive dimension. Old habits die hard. Nevertheless, at least it would release us from the Full Nelson that binds and confines us at present. Over time it would make space for variety and experimentation, uncensored by the restrictions of the conventional view. However, there is at least one serious criticism to be levelled against this process of democratisation. It ignores the whole question of values and merit. How can we widen our acceptance of work and still retain standards of merit? Read next issue's thrilling answer to this question! - always assuming our poor editor hasn't reached the end of his tether wading through all this stuff. You don't have to read it - he does!



Cold Rails - by Leland Osten using a Canon EOS 10D, 1/2000 sec., ISO 400, focal length 33 mm.

[See Peter Yeo's article on page 4 - Ed]



Stable Hill Farm - Colin Douglas ARPS AFIAP CPAGB BPE3



Bells & Crosses - Peer Bullock LRPS



Erratic & Pavement - David Hall



Envy - Chris Taylor



Surf,s Up - Mike Taylor

PHOTOGRAPHY: A FORCE FOR INTERNATIONAL UNDERSTANDING

BY PETER YEO FRPS

It's funny how reading an article can bring back memories and cause one to consider writing an article too. It was the arrival of the Summer 2008 issue of *The Little Man* that got me thinking, in particular the article by my pal Brian Davis in which he recounted the way in which a link between Toyota City and Chesterfield came about. I found it an interesting piece and felt sure that many readers will have been jealous of the opportunities it has created for a UK camera club to broaden its horizons and for members to visit Japan with some additional purpose to what might otherwise be simply a long-distance holiday destination.

About eight or nine years ago (as I get older past years seem to blur into each other so I am necessarily vague as to exactly when and what I am about to recount occurred), when I was Chairman of R.B. Camera Club, Lincoln, one of my members came to me and suggested that the Club should widen its interests and might consider forging a link with a camera club in a town or city having the same name of Lincoln. We knew of Port Lincoln in Australia, with which the city already had a civic link, but we felt rather more adventurous. As the club member was far more computer literate than myself, a situation that is still true, I asked that he look into the topic and see what he could come up with. A short while later John Wells FRPD, for it was his idea, came and reported a degree of success. John had trawled the internet and discovered that in the USA alone, there were more than twenty towns, villages or cities named Lincoln. One was named after the city of Lincoln in England but all the remainder were named after Abraham Lincoln, the US President, of whom we are all aware.

John had emailed all the Lincoln's in the USA, either to City Hall, the Mayors Office, the Sheriff's Office or City Library and told them he was trying to make contact with a camera club in their town and requested help from the recipient. From the twenty two emails sent, he got just one single response. To be honest, I was amazed that he should have received any replies at all, but that one reply has turned out to be one of the best things to happen to RBCC in many years.

The reply was from Lincoln Camera



Milkweed Pod - native plant shot at Spring Creek Prairie near Lincoln, Nebraska with Panasonic DMC-FZ20, f5.6, 1/640 sec, ISO80, focal length 22mm. By Clark Springman, Past President of the Lincoln Camera Club, retired advertising executive, amateur photographer for 60 years.

Club, in the State of Nebraska. For those of you not familiar with the USA, like me, the best way of describing where Lincoln, Nebraska is, is to suggest a world atlas, turn the page showing the USA and sticking your finger tip on the page halfway down from the Canadian border to the Gulf of Mexico, and halfway across from the east coast towards the west coast. Nebraska is almost in the centre of the USA. [*Maybe a Google earth search? Ed.*] That Lincoln has a population roughly three times larger than Lincoln in England, about 250,000 to our 80,000. The Camera Club has a membership which fluctuates, as does that of clubs in the UK, but they usually have in the region of 70 to 80 members; RBCC has had 67 at the peak but now has about 55 members. Like RBCC, their members are drawn from all walks of life and many are retired. All are keen on the hobby we share and are fully supportive of the committee, or Board, and all that they do on their behalf.

It is the sheer scale of the USA that creates problems that we in the UK cannot readily appreciate. In Lincolnshire we have 19 camera clubs, most of which are also members of the North & East Midlands Photographic Federation (N&EMPF). N&EMPF currently has

46 member clubs or societies within the three counties that make up the region, Derbyshire, Lincolnshire and Nottinghamshire. The Club in Lincoln, Nebraska, is a member of the American equivalent to a 'PAGB' region in that they fall within an area known as 'N4Cs', the North Central Council of Camera Clubs, a sub-division of the Photographic Society of America (PSA). The 'North Central' group comprises eleven States with an area much greater than the whole of the UK, yet they too have 46 member clubs. Lincoln CC is the only camera club in the city, and the next nearest is in Omaha, some 58 miles away to the east, with Sioux City about 135 miles to the north. Readers will easily understand that inter-club battles are not a regular feature of club life in that area. N4Cs does arrange a number of events within their region and I gather that they are all well supported, with delegates attending from what we would think of as huge distances. Nationally known speakers are invited, trips out to local beauty spots, geological features, and other interesting places are arranged. Exhibitions of members' work also take place.



107 Years Young - shot by her daughter Elaine Bertrand, Lincoln Camera Club PSA representative. Canon Power Shot SD550, f3.5, 1/60 sec., focal length 10mm

For most attendees at these events it is necessary to stay overnight for two or three nights, and air travel is common

method of getting to events. A further idea of scale is that Lincoln is in the bottom right-hand corner of Nebraska; in the top left-hand corner is a town called Chadron, 540 miles away!

Nebraska so that we can make A3 prints for inclusion in our annual exhibition. This is a good 'selling point' as far as getting publicity in the local newspaper is concerned. Lincoln



Fishing at Sunset - shot with Canon EOS Digital Rebel, f10, 1/800 sec., ISO400, focal length 190mm. By Geln Emswiler, retired data processing executive.

If I were to travel 540 miles from my home, say in the direction of Devon, I would find myself drowning in the Atlantic somewhere between the Scilly Isles and the Fastnet Rock. If I were to go off in a northerly direction I would just about get to Inverness in the north of Scotland. Just think of how many camera clubs I would pass on either journey. Do we in the UK appreciate how well we are served in pursuance of our hobby?

Right from the start of the link between RBCC and Lincoln CC I have been the main correspondent at this end, and I have thoroughly enjoyed it.

My first contact was with a lady named Gayle Hohl, a Board Member of LCC. Although we have never met, Gayle and I are now good friends and, since she married a gentleman named Randy, I consider him to be a friend also. Gayle and I have arranged an annual exchange of images, first with colour slides and more recently with digital images. Members of each club submit images for selection for sending to the sister-club. An evening is set aside in our respective programmes when we view the work received and, to make it more interesting, we vote on which ones we like most. In recent years RBCC has asked for high quality files to be supplied of the 'top six' images from

Camera Club has done the same for our images, and a high point was reached about five years ago when six pictures by RBCC members were displayed in the 'downtown' offices of the Wells Fargo Bank, a name familiar to anyone who

ever saw a John Wayne Western movie; quite a thrill! Most PAGB regions publish a quarterly newsletter, and some include pictures as well as reports. Lincoln CC publishes a monthly Bulletin, under the editorship of Jim Atkins. Jim is able to put together a ten or twelve page A4 document every month. It is illustrated with reports and colour pictures, and includes a report on the activities of RBCC which I provide.

Because of the distances between Clubs in the USA it is unusual to have visiting speakers, unless there happens to be a local professional or college lecturer in



Standing Watch - shot with Canon EOS Digital Rebel, f13, 1/400sec., focal length 47 mm. By Glen Emswiler.

the vicinity who will give a talk. Lincoln CC is fortunate in having a National Geographic magazine photographer living in the city and they have benefitted from talks by him. A few months ago I was asked if I would give them a talk. Un-surprisingly, my request for return airline tickets was refused but I did produce an 8-page hand



Jay Edgar - by Randy Mittan who is a professional photographer in Lincoln, Nebraska. Nikon D100, f4, 1/89 sec., ISO 200, focal length 27mm.

out and loaned some CDs of images and Photoshop tutorials that were used in June of this year.

The immediate Past-President, Clark Springman and his wife, Karen, came to the UK in September 2006 taking a cruise around the coast. I drove over to Holyhead to spend half a day with them. I had hoped to introduce them to the delights of a British pub lunch but all were closed, despite proclaiming 'all-day food'. We were forced to seek the only establishment that was open - a MacDonalds in Holyhead. Fortunately they saw the funny side of the situation and we parted still friends. Clark and I are in almost daily contact, and Karen seems to have an inexhaustible fund of 'funnies' that she shares with me.

I hope to visit Lincoln, Nebraska soon to meet the people whose names are now so familiar to me.



Trumpet - Nikon D200, f3.2, 1/10 sec., ISO 100, 60mm. By Karen Harris, music teacher.

2008 ANNUAL COMPETITION

Our judges this year were: Mike Chambers, ARPS, MPAGB, EFIAP, BPE5*
 Bill Wisden, Hon. FRPS, APAGB
 Colin Page
 The A-V judge was: Keith Brown, FRPS, MPAGB, EFIAP

We congratulate the winners:

LEIGHTON HERDSON PRINT TROPHY AND PLAQUE Colin Westgate, FRPS, MFIAP, DPAGB, APAGB	<i>Lone Tree, Rannoch Moor</i>	C29
LEIGHTON HERDSON SLIDE TROPHY AND PLAQUE Ian Platt, MFIAP, FRPS, EFIAP/g, Hon. PAGB	<i>Lonely Journey</i>	C36
ROLAND JONAS (LANDSCAPE TROPHY) AND PLAQUE Colin Westgate, FRPS, MFIAP, DPAGB, APAGB	<i>Lone Tree Rannoch Moor</i>	C29
GLENN VASE (NATURAL HISTORY TROPHY) AND PLAQUE Ian Platt, MFIAP, FRPS, EFIAP/g, Hon. PAGB	<i>Lonely Journey</i>	C29
RALPH COUCHMAN (CREATIVE TROPHY) AND PLAQUE Norman Carey, ARPS	<i>The New Trombone</i>	C14
BEST LARGE PRINT Paula Davies, FRPS, EFIAP, PSA1*, CPAGB	<i>Impressions of Inch</i>	DI 3
LIZ BOUD ROSE BOWL Pam Sherren	<i>Shanty Towns</i>	C50
GOLD STAR CIRCLE PRINTS		c19
GOLD STAR CIRCLE SLIDES		NHCC2

CIRCLE CERTIFICATE AND COMMENDED AWARDS

SMALL PRINT CIRCLES

C7	Dave Bennett	<i>The Old Reservoir</i>	Certificate
C9	David Neville	<i>Afternoon Stroll</i>	Certificate
C17/21	John Long, ARPS, DPAGB, Hon. PAGB	<i>Sketching the Grand Court</i>	Certificate
C29	Brian Hirschfield, ARPS, AFIAP, APAGB Chris Aldred, CPAGB	<i>Just Two</i> <i>Mother and Baby-Lalibela Game Reserve</i>	HC HC
C30	John Bulpitt, FRPS	<i>Blue Tailed Damsel</i>	Certificate

LARGE PRINT CIRCLES

C2/25	Ken Dickenson BPE1*	<i>Fierce Otter</i>	Certificate
C3	Tony Poole, ARPS	<i>Tea Pot Lid</i>	Certificate
C4	Philip Antrobus, FRPS	<i>Shag</i>	Certificate
C6	Harold Neille, ARPS	<i>Garry O'Brien - Author</i>	Certificate
C8	Ian Bailey, LRPS, CPAGB	<i>Yore at Salve Mater</i>	Certificate
C10	Ray Hadlow	<i>Steps to the Baptistry</i>	Certificate
C11	Bob Norris, AFIAP, APAGB	<i>Edge of the Chilterns</i>	Certificate
C12	Ann Snelson	<i>The Argument</i>	Certificate
C14	Vince Rooker, ARPS, DPAGB	<i>Song to the Moon</i>	Certificate
C18	Jack Bamford, AFIAP, DPAGB	<i>Duke of Gloucester</i>	Certificate
C19	David Eaves, ARPS David Eaves, ARPS	<i>Nepalese Portrait</i> <i>Damsel Fly</i>	Certificate HC

C20	Peter Crook, ARPS, DPAGB	<i>Red Flyer</i>	Certificate
C26	Philip Antrobus	<i>East Window, St. Thomas, Salisbury</i>	Certificate
DI 1	Ian Costelow, DPAGB, BPE2*	<i>Peacock Fantasy</i>	Certificate
DI 2	Brian Davis	<i>The Hand</i>	Certificate
DI 4	Howard Fisher, LRPS, CPAGB	<i>The Conductor</i>	Certificate
DI 5	Sheila Read, FRPS	<i>Falling Lanterns</i>	Certificate

PROJECTED IMAGE CIRCLES

C60	Chris Champ	<i>Lionfish - Red Sea</i>	Certificate
C61	Shirley Davis	<i>Simply a Tulip</i>	Certificate

SLIDE CIRCLES

C23/34	Derek Larkin, EFIAP, BPE4*	<i>Privet Hawk Moth in Woodland Habitat</i>	Certificate
C28	Don Langfordm LRPS, CPAGB, APAGB	<i>Master and Pupil</i>	Certificate
C31/35	Ken Dickenson, BPE1*	<i>Water Buck and Pelican</i>	Certificate
C32	Neil Humphries	<i>Heat of the Battle</i>	Certificate
C33	Peter Tulloch, ARPS, DPAGB	<i>Norwegian Fjord</i>	Certificate
C36	Dave Coates	<i>Hoar Frost - Mobray Vale</i>	HC
NHCC1	Alex Turner	<i>Chewing the Fat</i>	Certificate
NHCC2	Douglas Hands ARPS	<i>Mayfly (Ephemera danica)</i>	Certificate

AUDIO VISUAL CIRCLES

C52	David Neil, AFIAP, DPAGB, BPE4*	<i>Celtic Desires</i>	Certificate
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CIRCLE PLACES

1st	C19	138 points	19	C7	117
2	NHCC2	136		C33	117
3	NHCC1	132	21	C2/25	116
4	C32	131		DI 2	116
5	C29	127	23	C12	114
6	DI 3	126	24	C11	113
	DI 1	126		C23/24	113
	C60	126	26	C6	111
9	C36	125	27	C10	109
	C30	124		C3	109
11	C20	122	29	C28	105
	DI 4	122		C8	105
13	C14	121	31	C17/21	101
	C26	121	32	C9	100
15	C31/35	120	33	C18	91
	C61	120			
	DI 5	120			
	C4	120			

No entries were received fromn AA and NHCP1.
The A-V circles' entries were C50, 4 entries, 39 points and
C52, 3 entries, 32 points.

JUDGING AND ORGANISATION

The judging was held at our President's workplace conference facility and we thank Liz for these arrangements. We also thank our four judges for the assessments they made during a hard day of judging. Liz also arranged helpers on the day and we should like to thank everyone who had a part in the successful outcome of the event. Very special thanks have to go to our Competition Secretaries, Ken Payne (prints) and Ray Grace (slides). There is a lot of hard work involved in receiving and sorting the competition entries. Ken puts in a great deal of work in collating the results and passing them to the Circle Secretaries as well as to your Editor. Ken also prepares the entries for the various shows at the Conference weekend as well as making the CDs of the entries. Your Editor is especially grateful to Ken for providing CDs of the entries for inclusion in *The Little Man*.

Circle News



Circle 4 Rally In The Lake District

Circle 4 celebrated their 2008 rally, with glorious weather for the weekend, with six members and three spouses present. Previous rallies have always encountered rain for part or all of the rally. My husband I enjoyed a pleasant drive down from the West Coast of Scotland in Spring Sunshine to the Lake District. We arrived at our base, the Santon Bridge Hotel with the car-park resembling the Sahara with dry dust rising at our feet. Early arrivals enjoyed a walk along the river to stretch our legs and reminisce with several photographic opportunities along the way.

The hotel was busy with a lot of tourists on a weekend break and after an excellent dinner the group were allowed an opening meeting in a small snug within the hotel. The Saturday meet was a trip on the 'Rattie', a delightful steam train from days gone by. We arrived early at Ravensglass to alight the Dalegarth Express for a pleasant trip into Eskdale. After a mandatory cup of coffee we walked into Boot and visited the Small Mill Museum which enabled the 'shutters' to click. We returned to Ravensglass where the 'Litchfields' in the group took numerous photographs of the train. Lunch was enjoyed in the quaint station buffet whilst we decided our next move.

Muncaster Castle beckoned with the gardens hosting a magnificent display of flora for more photographic opportunities. The Owl House proved a great attraction for all of us with birds of all shapes and sizes. Several of us met at the green at the front of the castle to observe the feeding of a vast number of herons, that have accumulated in the area over the years. Our evening was spent looking at member's photographs and discussion for the next day's events.

Sunday was spent at Nether-Wasdale and the South end of Westwater lake which had some beautiful reflections for us to photograph. This is the deepest and coldest lake in England and during our visit several Divers were getting ready for the black cold depths, Br. Several of us then went on to Wasdale head and visited the delightful small church at the foot of a clutter of high peaks. During our lunch the peace of the valley was disrupted by the wale of Sirens as the Eskdale Mountain Rescue were called to a climber who had fallen in the pass between Cable and Scafell. A leisurely afternoon was spent at the back of the hotel where again there were a number of photographic opportunities. The evening was spent with a superb musical slide show, courtesy of Geoff and Val Burdis again in the hotel snug.

We all said our goodbyes at breakfast discussing which way we were all going home. Mine was via the Hardknott Pass and Wynrose Pass and back to reality via Penrith to the M6. My husband had enjoyed a lovely step back in time to his Schooldays in Gosforth during our visit.

Julia Graham. Circle Deputy Secretary.

A Foray into Wales for (DI 1)

The British isles are well known for the changeable climate, so when DI 1 and friends met in Wales for their annual rally, there were no surprises. The weather was excellent for photographers, blue skies, black storm clouds, hail stones and sunny spells took their turns. Definitely not a time for picnics, but superb for dramatic pictures. One day members returned to the hotel to find Christmas had been announced, and the whole area was festooned with tinsel, trees and baubles. Even the temporary projection screen had its own holly garlands, and there was turkey for dinner!

Circle secretary, and now UPP President, Liz Boud, worked her customary magic, and secured a private room each evening so that those present could entertain each other with prints and digital projection. There was sufficient material for the entire three evenings, and watching excellent pictures with interesting commentaries, complete with a few drinks, proved to be a very civilised way of spending time after dinner. The day time offered a variety of possibilities, some members attended the PAGB Print Championships at Connaught Quay on the Saturday, while the Llandudno hotel offered easy access to Conway and other castles, Anglesey, the Menai Straits Bridges, slate mines and famous gardens. Those present were impressed with the area, and the journey home on Monday turned out to be equally dramatic as cars negotiated the snow covered roads between Llandudno and Chester, and the subsequent rain storms and sunny spells! Once more the rally proved to be a huge success, members enjoying both the photographic opportunities, and the company of their many friends. Anne Swearman

Audio Visual Circle 52

Circle 52 is currently enjoying their 6th Folio. Presentations are limited to between 3 and 6 minutes and any stand alone software may be used although in reality P.T.ex and ProShow Gold are the two in use. Folios are circulated every three months to a predetermined schedule to allow plenty of time to create the next masterpiece. At present voting is simple with placing for the top three positions, however as we gain in experience this may develop into a more structured scheme, taking into account, quality and suitability of photos, quality and suitability of sound and impact including how well the 'story' is told and is there a close relationship between pictures and sound. If members wish to use copy write music or material then the appropriate licences should be obtained.

Circle 52 membership is restricted to 10 which is a good number to ensure the smooth running of the Circle as 10 presentations are sufficient to view, vote and comment upon albeit only once in 3 months.

We have recently had a 'friendly' battle with C50 which was a very enjoyable experience, we lost but it all helps the learning curve and widens the horizons. Ron Henry was the judge and he gave us some very constructive and helpful advice.

Making a sequence is time consuming but is a great way to use (and show) some of the many digital photos we all take and it is very satisfying to complete a sequence. I find one of the most difficult parts of making an A.V. is to get the 'idea'. We've seen a few sequences in the circle where members have chosen a song and put the slides together to illustrate the song and I find these particularly enjoyable.

A good way to start up in A.V. is to put together a sequence of a family occasion and show it around the family – you may be surprised as to how much it is appreciated.

Val Burdis.Secretary



Monastic Cat - Tony Elliot



A Quiet Corner - Adrian Davies

UNITED PHOTOGRAPHIC POSTFOLIOS OF GREAT BRITAIN 2008 ANNUAL COMPETITION

JUDGES

Mike Chambers ARPS MPAGB EFIAP BPE5*
 Bill Wisden Hon FRPS APAGB
 Colin Page
 AV Judge - Keith Brown FRPS MPAGB EFIAP

LEIGHTON HERDSON PRINT TROPHY & PLAQUE
 Colin Westgate FRPS MFIAP DPAGB APAGB C29
 Lone Tree, Rannoch Moor

LEIGHTON HERDSON SLIDE TROPHY & PLAQUE C36
 Ian Platt MFIAP FRPS MFIAP EFIAP/g Hon.PAGB
 Lonely Journey

ROLAND JONAS (LANDSCAPE TROPHY) & PLAQUE C29
 Colin Westgate FRPS MFIAP DPAGB APAGB
 Lone Tree, Rannoch Moor

GLENN VASE (NATURAL HISTORY TROPHY) & PLAQUE C36
 Ian Platt MFIAP FRPS MFIAP EFIAP/g Hon.PAGB
 Lonely Journey

RALPH COUCHMAN (CREATIVE TROPHY) & PLAQUE C14
 Norman Carey ARPS
 The New Trombone

BEST LARGE PRINT
 Paula Davies FRPS EFIAP PSA1* CPAGB DI3
 Impressions of Inch

GOLD STAR CIRCLE – PRINTS
 Secretary - Philip Antrobus FRPS

GOLD STAR CIRCLE - SLIDES
 Secretary - Kath Bull EFIAP ARPS MPAGB

SMALL PRINT CIRCLES

Dave Bennett	The Old Retainer	C7 Certificate
David Neville	Afternoon Stroll	C9 Certificate
John Long ARPS DPAGB Hon.PAGB	Sketching at the Grand Court	C17/21 Certificate
Colin Westgate FRPS MFIAP DPAGB APAGB	Lone Tree, Rannoch Moor	C29 Leighton Herdson
Colin Westgate FRPS MFIAP DPAGB APAGB	Lone Tree, Rannoch Moor	C29 Roland Jonas
Brian Hirschfield ARPS AFIAP APAGB	Just Two	C29 HC
Chris Aldred CPAGB	Mother & Baby Lalibela Game Reserve	C29 HC
John Bulpitt FRPS	Blue Tailed Damsel fly	C30 Certificate



Lone Tree Rannoch Moor



Lonely Journey

LARGE PRINT CIRCLES

Ken Dickenson BPE1*	Fierce Otter	C2/25 Certificate
Tony Poole ARPS	Tea Pot Lid	C3 Certificate
Philip Antrobus FRPS	Shag	C4 Certificate
Harold Neville ARPS	Garry O'Brian - Author	C6 Certificate
Ian Bailey LRPS CPAGB	Yore at Salve Mater	C8 Certificate
Ray Hadlow	Steps to the Baptistry	C10 Certificate
Bob Norris AFIAP APAGB	Edge of the Chilterns	C11 Certificate
Ann Snelson	The Argument	C12 Certificate
Norman Carey ARPS	The New Trombone	C14 Ralph Couchman Plaque
Vince Rooker ARPS DPAGB	Song to the Moon	C14 Certificate
Jack Bamford AFIAP DPAGB	Duke of Gloucester	C18 Certificate
David Eaves ARPS	Nepalese Portrait	C19 Certificate
David Eaves ARPS	Damsel Fly	C19 HC
Peter Crook ARPS DPAGB	Red Flyer	C20 Certificate
Philip Antrobus	East Window, St Thomas, Salisbury	C26 Certificate
Ian Costelow DPAGB BPE2*	Peacock Fantasy	DI1 Certificate
Brian Davis	The Hand	DI2 Certificate
Paula Davies FRPS EFIAP CPAGB	Impressions of Inch	DI3 Best Large Print
Howard Fisher	The Conductor	DI4 Certificate
Sheila Read FRPS	Falling Lanterns	DI5 Certificate

PROJECTED IMAGE CIRCLES Chris Champ

SLIDE CIRCLES

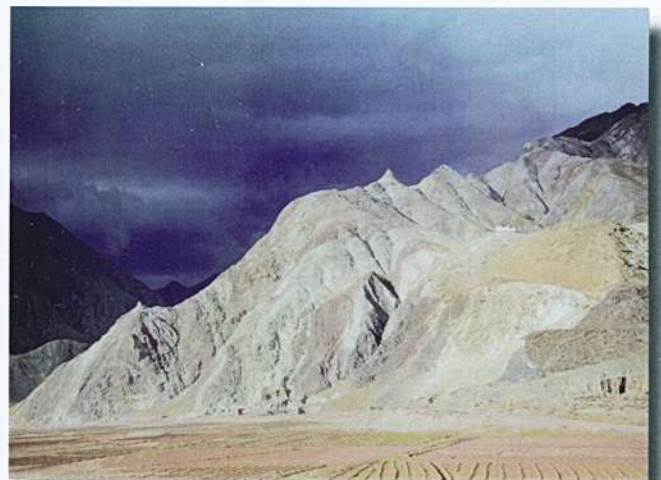
Derek Larkin EFIAP BPE4*	Privet Hawk Moth in Woodland Habitat	c23/34 Certificate
Don Langford LRPS CPAGB APAGB	Master & Pupil	c28 Certificate
Ken Dickenson BPE1*	Water Buck & Pelican	c31/35 Certificate
Neil Humphries	Heat of the Battle	c32 Certificate
Peter Tulloch ARPS DPAGB	Norwegian Fjord	c33 Certificate
Ian Platt MFIAP FRPS EFIAP/g Hon.PAGB	Lonely Journey	c36 Leighton Herdson
Ian Platt MFIAP FRPS EFIAP/g Hon.PAGB	Lonely Journey	c36 Glenn Vase
Dave Coates	Hoar Frost - Mobray Vale	c36 HC
Alex Turner	Chewing the Fat	nhcc1 Certificate
Douglas Hands ARPS	Mayfly (Ephemera danica)	nhcc2 Certificate

AUDIO VISUAL CIRCLES

Pam Sherren	Shanty Towns	C50 Liz Boud Rose Bowl
David Neil AFIAP DPAGB BPE4*	Celtic Desires	C52 Certificate



Linesfarne - David Venables



After the storm - Nicola Bolton

Competition Entries

There were 400 entries in 2008 and the results are shown on the previous page. This just shows you the task the judges had to pick out the best and award the prizes. I would especially like to thank Ken Payne for his hard work in enabling you all to see the entries on the DVD. This was no small task as you can imagine.

Some useful websites

www.photocompetitions.com - Lots of competitions to enter

www.Jessops.com Lots of things to buy

www.amateurphotographer.co.uk - News and reviews

www.dcmag.com - Tutorials and reviews

[Http://photo.net](http://photo.net) - Compare your photos to many others

[Http://photography.nationalgeographic.com](http://photography.nationalgeographic.com) - See them and weep

www.photography.com - All there is to know

www.dapweddings.com - Another way to shoot weddings

www.flickr.com - Other peoples pictures.



The Old Retainer - Dave Bennett



Lunchtime - Ralph Bennett ARPS

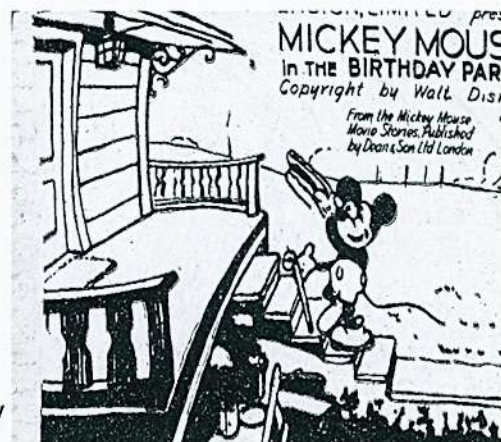


Otter - Sheila Imrie

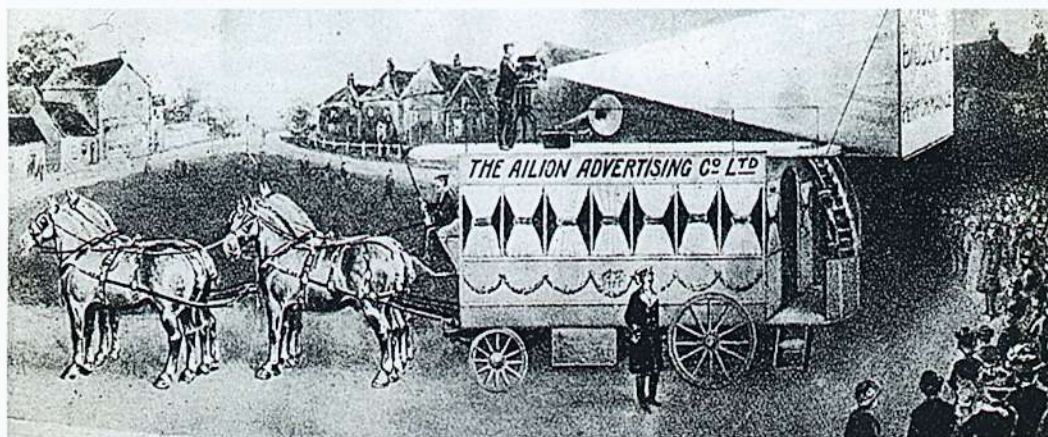
The Projectors Lighting

In my previous article I mentioned that people have been using projectors to show an image on a wall for over 500 years and in latter years onto a screen, although in some city centres we are in today's age reverting back to putting the picture onto walls albeit outside.

The earliest illumination would have been by candles or fat on a tray giving what we would consider to be a dim image but then any image in those days would have been magic. This was obviously



then superseded by the new improved version that was powered by two candles.



The etching in my previous article had a picture of the magic lantern that was used by Kircher in 1671 and this was powered by a oil lamp

with a chimney over and this would have been necessary to take the smoke away and at the same time draw the flame, just as a chimney in the old coal fires, that some of you may be able to remember.



There were many ways of improving the lighting unit in a lantern and the main ones were.

Well this was further developed with the oil lamp being enclosed with a glass sleeve, which obviously acted both to prevent draughts affecting the flame and also as an inbuilt chimney. This was only suitable for painted slides as it did not give out a disc of light suitable for photographic or lithographic slides, but was used also by missionaries as the flame was retained, which was

The Optical Magic Lantern Journal and Photographic Enlarger. xvii.

J. H. STEWARD'S LIMELIGHT JETS ARE PRE-EMINENT.

They are used for the Illustrated Lectures at the IMPERIAL INSTITUTE on a 23-ft. Screen, and by a large number of well-known Lecturers and Lanternists.

Testimonial from
J. E. MUDDOCK, Esq., F.R.G.S.
6th February, 1894.

DEAR SIR,—I have much pleasure in expressing my entire satisfaction with the excellent working of the lantern last night on the occasion of my lecture on Canada at the Imperial Institute. Not only was the apparatus perfect, but the operator carried out his duties with great skill, and by his promptness and precision added not a little to the smoothness with which the lecture went.

Faithfully yours,
(Signed) J. E. MUDDOCK
To Mr. STEWARD, 406, Strand.

THE "PREMIER" JET, WITH CONICAL NOZZLE.
GIVES 25 PER CENT. MORE LIGHT THAN ANY PREVIOUSLY INTRODUCED.

THE PREMIER JET, with complete Mechanical Motion on Tray, also Screw-down Valves & Cut-offs to Taps £6 10s.
STEWARDS LIMELIGHT JET, with Conical Nozzle and best Mixing Box, giving same Light as above, but with Ordinary Fittings to go on to the Rod of Tray (Lime Turning Arrangement by Cog-wheels) £2 10s.
Ditto, ditto, with Ordinary Shaped Nozzle and Best Mixing Box £2 2s.
Any of the above arranged for use with the Kather Saturators if preferred.

COMPRESSED GAS REDUCED IN PRICE.
BRIN'S OXYGEN, 2d., 2½d., and 3d. per Ft., according to Quantity. HOUSE GAS (Compressed), 1½d. to 2½d. per Ft.
STEWARDS ILLUSTRATED CATALOGUE (Part V.), and Supplemental List for 1894-5, Gratis, Post Free.

Optician to the Government, and the Universities and Colleges of Great Britain, America, Russia, &c.,
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THOMAS'S

important in hot dry lands. Oil was also available locally be it sperm, colza or olive and a whiter flame was obtained if camphor was added to the oil.

With a reflector behind the flame a light as bright as 35-candle power could be obtained providing the glass was kept clean.

They also tried putting petrol or paraffin in the lamps but this had no large improvement on the light output.

Dr Robert Hare of Philadelphia first invented limelight as an oxy-hydrogen blowpipe in 1801 but Lieutenant Thomas Drummond eventually put it to practical use in the army to aid surveying between stations at night in Ireland. It was in use in 1825, also in the same year Charles Woodward used it to project stereographic images at the London Mechanics.

It was adapted to magic lanterns in 1838 and lasted until and was used for film projection. It was also used for stage lighting, this was where the expression "to be in the Limelight" comes from. It is not unheard of for explosions to be featured in the evening entertainment. This was often the result, of the lecturer or performer as they were often called, getting the mixture wrong, the gasbags splitting or the bottles having been filled with the wrong gas. A man was killed in Ilkeston Derbyshire in 1891 when the gasbag exploded and blew out all of the church windows.

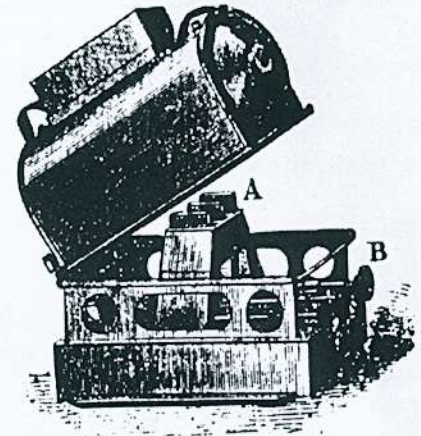
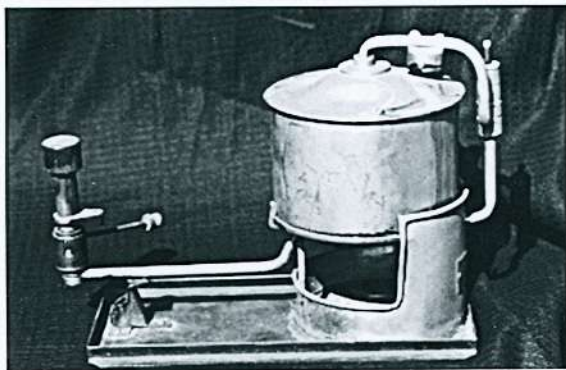


Figure 2

PETROLEUM OIL LAMPS



The next development was the introduction of a lantern incorporating a paraffin or petroleum burner. Yes they put petrol in the lamps and burned it. This again came from America, when it was first described in 1869 and the basic design of the lantern was the basis of most lanterns from that time. It was called the Sciopticon and this name was often used for other makes just like Hoover has become a generic term today. It gave a much stronger light than

the oil lamp providing a good flame was obtained by keeping the wick clean, so that it burnt without smoking. With two wicks this gave a light of 60 candles and the new improved version with three wicks increased that to 80 candles.

It was a period of new inventions with the ingenuity of the Victorians coming to the fore. At the same time town gas or canal gas was used with a gas jet and further altered with the development of the mantle. This was used in house lighting for many years to come, and was used in caravans until recent years.

A further development was to use a spirit lamp, which operated on the basis of the well-known Tilley lamp and by using this a light equal to 200 candles could be obtained. I have one of this, which came with one of the lanterns that I acquired.

Acetylene, which had been discovered as a gas in about 1836 was not used for lighting lanterns until about 1892 and again they were unreliable and several accidents that were blamed upon the gas. It was developed and it gave a very white light and two jets could produce a light output of 235 candles. Burners with three and four jets were also developed but due to its explosive tendencies

many halls and local authorities refused to allow it to be used. It was very easy to control and maintain providing the fine jets in the burners were kept clear. Then came electricity. Arc lamps were not suitable for lanternists unless they were displaying the images onto a large screen giving a picture of over thirty feet in diameter and so it was mainly used in cinemas.

The type used by the lanternists, used was

the filament type and the carbon filament ones were the type adopted by lanternists. The lamps from Edison cost ten shillings and could be either 50 or 100 candles,

when they were being operated off a 35 to 55 volt electricity from a battery. They gave a much more even illumination than the oil lamps, although the batteries were very difficult to use and move.

When mains electricity was available in places the lanternists used the standard electric lamps of the time of 150watts and by comparison this gave a light output of about 170-candle power with 220 volts and the 110 volt variety gave slightly more output.

One of the earliest lanterns I acquired had a 500watt lamp fitted and whilst this gave out an excellent light I could have given all of the audience toast by the end of the show and it

was most uncomfortable to use.

Other lanterns had large reflector lamps fitted similar but larger than the type that was in 35mm projectors that were available in the 1970's onwards, and also photoflood lamps but these had a very low running life. All of these gave out plenty of heat and several slides were cracked with their heat. At least they were safer and more reliable than the spirit lamps.

Most lanternists these days use quartz halogen lighting as it is easily and cheaply available and when used at low voltage gives a very reliable light source.

(Author did not supply his/her name)

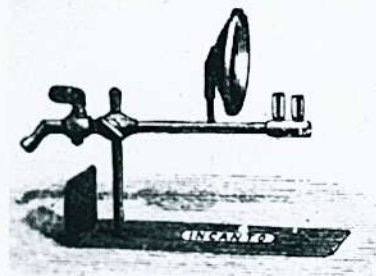


Fig. 80.

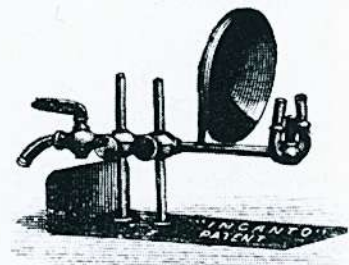


Fig. 81.

Figs. 80 and 81.—Acetylene Gas Burners.

WANTED



**25 shillings
REWARD**



POLISH ODYSSEY

BY VINCE ROOKER

In late March 2008 three UPP members and one wife left Newcastle on an Easy Jet flight to Krakow, not to join the Stag Night or Hen Parties in the city, but to spend a week in the Podhale area of Poland. Situated between Krakow and Zakopane in the Tatra Mountains, this area remains a rural one, little changed for many years; horse drawn vehicles are a common sight on the roads. Our accommodation was in a guest house run by an English lady, who has a web site at www.hellbell.co.uk if you would like to see more of the area. Helen provided us with transport and a driver, as well as pointing out interesting places to visit in the vicinity.

Day one was spent in the Auschwitz and Birkenau II concentration camps, some 90 minutes distant. The experience can be fairly traumatic. While Auschwitz can be likened to a Disney Theme Park, with different aspects of camp life being shown in different buildings, it is not until you go to Birkenau II camp that you realise the full horror of the happenings of the last World War. The vast crowds in Auschwitz perhaps coloured the effect there. One disturbing memory is of the only remaining gas chamber. Here, you are told of the death toll, and asked to respect the memory with silence. Once inside, you are faced with crowds of youngsters chattering and laughing while they photograph each other on their mobile phones.

More entertaining was a trip into the Polish mountains on the Slovakian border. Through the National Park, horse drawn

Morskie Oko lake, a beautiful stretch of green water. When we entered the Park, everything was covered in snow, and the carriages were replaced by horse drawn sleighs. Arriving at the lake, this too was frozen and covered in snow, but it was a super location with mountains and a glacier. The restaurant, however, served a



Auschwitz

very nice apple pie before we rushed back to join the sleigh for a return home.

A trip to the open air market at Nowy Targ, which in summer time can claim to be the largest in Europe was followed in the afternoon by a visit to the traditional house museum in Zubrzyca Gorna on the slopes of Babia Gora. This, the only time we had rain, was enlivened by a search for houses with a Christmas style tree fixed to the top of a large pole planted in the garden,

an indication that there was a marriageable young lady available for inspection in the house. We found no Christmas Trees! Later in the week the story was recounted when we spent an evening as guests at the neighbouring farm. The farmer's wife promptly provided a daughter for our examination, this despite the fact that she was

already married with a family. The vodka flowed, and a marriage fee was agreed, the lady's husband insisting that the price did not include the children! A hilarious

evening, thoroughly enjoyed by everyone present.

Perhaps the most rewarding trip photographically was to the Dunajec and Czorsztyn castles in Niedzica. The day started with a fog which burned off as we photographed the castles with the mist swirling around the towers. All this against a background of the Tatra mountains. It was one of those special days.

At other times, we took the ferocious railway to the ski slopes above Zakopane and joined other holiday makers sunbathing in the snow.

On the last day, we called in to see a variety of rolling stock at the Skansen Steam Train Museum in Chabowka, different to the UK museums with snow-plough locomotives, and some with ten driving wheels. There was also one exhibit which was a standard motorcar, fitted with flanged wheels to run on the railway. Leaving the museum we went to the Wieliczka Salt



Tatra Mountains

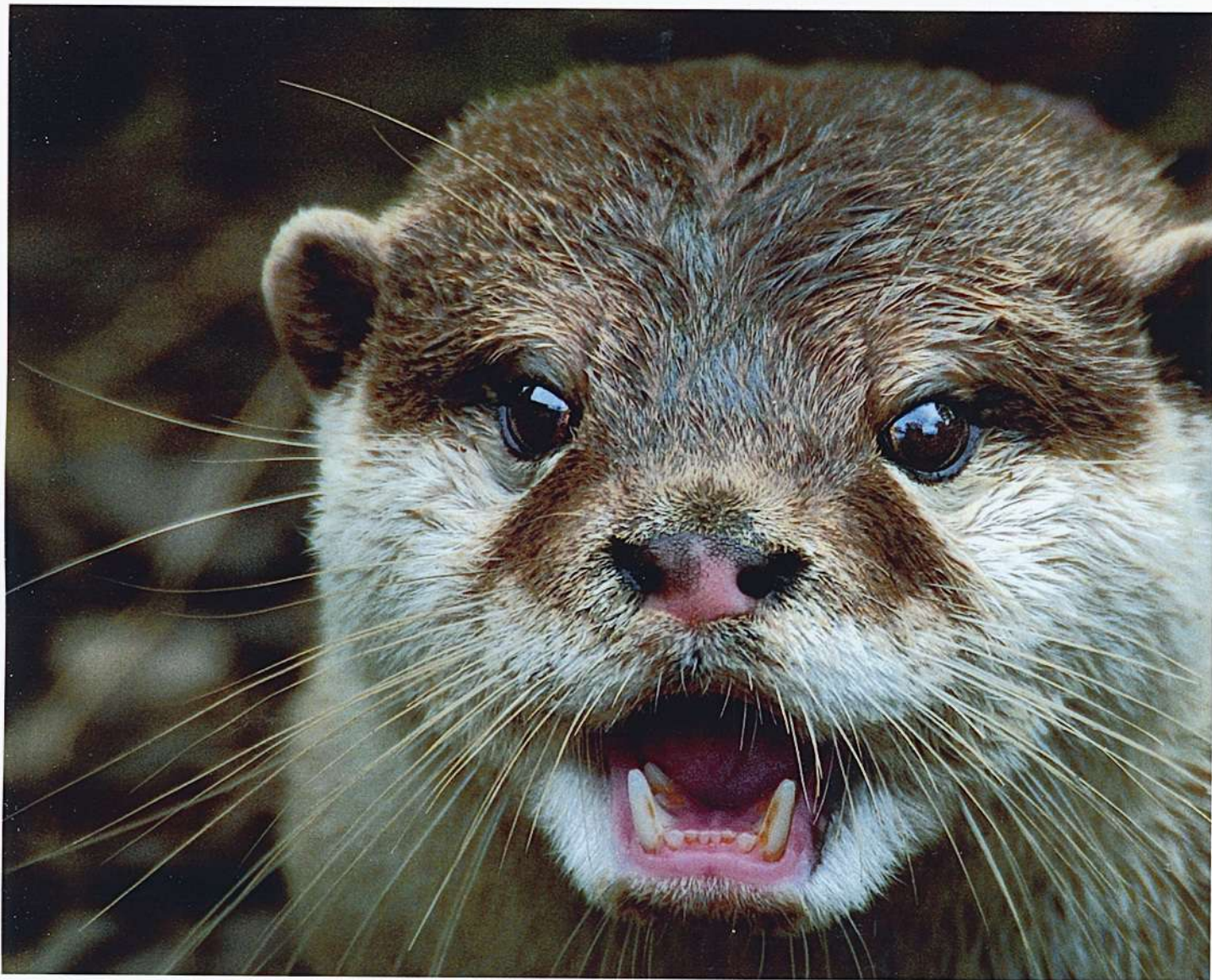
Mines. 380 steps down, it was a fascinating tour which ended in a huge ballroom underground. Luckily you don't have to climb 380 steps to reach the surface, but ride in a miners' cage, up to nine people to a cage the size of an old telephone box, a rather intimate experience.

The end of the week arrived and Stanislav, our driver, took us back to Krakow airport for another good Easy Jet flight back to Newcastle, where we learned of the trauma associated with the opening of Terminal 5 at Heathrow and the luggage lost by British Airways.

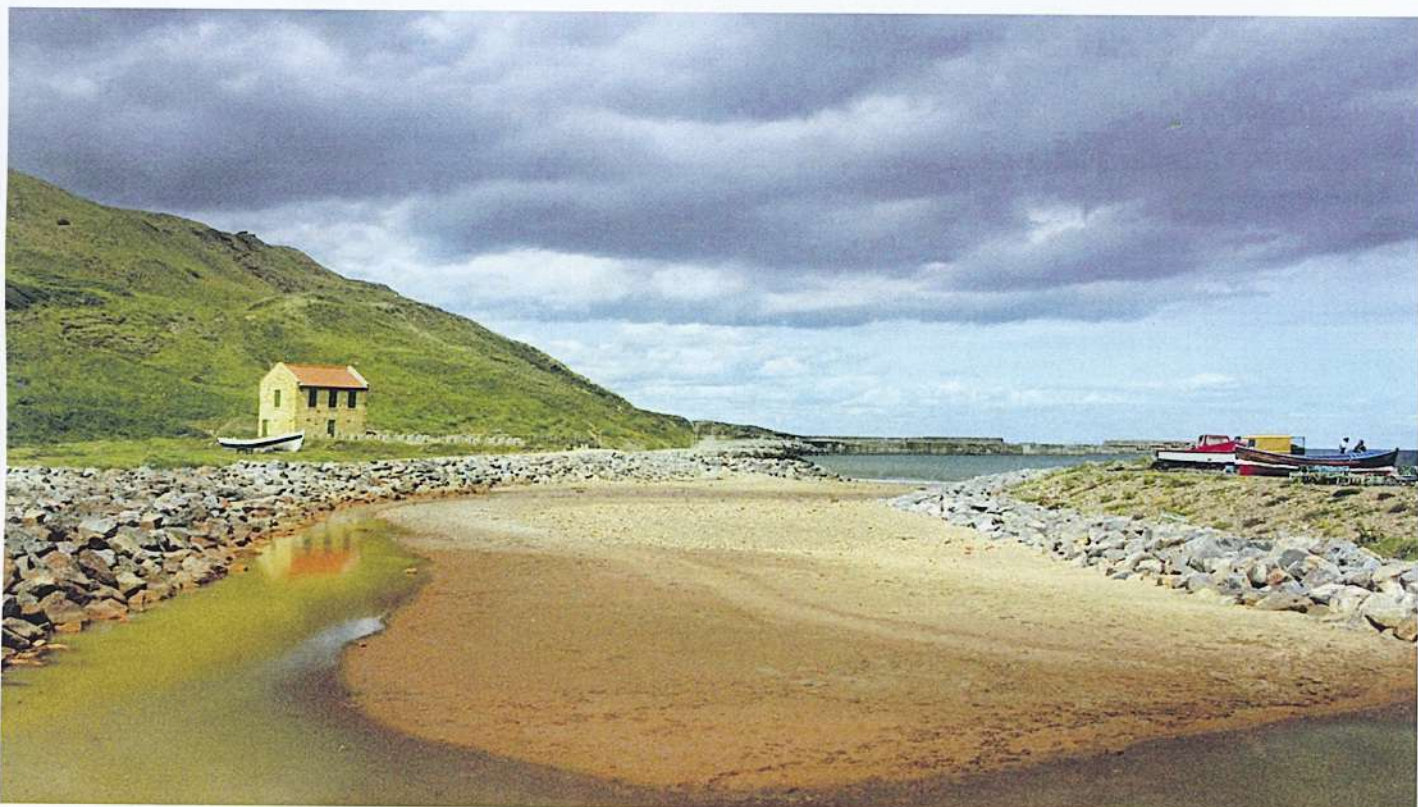


Dunajec Castle

carriages take you on a 90 minute trip to the start of a 30 minute climb to the



Fierce Otter - Ken Dickenson



Skinny Grove - Fay Palmer

LETTERS

ED. The following is an email sent to Peter Yeo in connection with his article on page 4. I thought it was interesting to reproduce in full together with the image to which it relates. Please bear in mind that the original image is in colour.

From Bob Hilsabeck

The picture was taken in downtown Lincoln, NE in an old area called Hay Market. The buildings there are close to the railroad terminal, and most were once warehouses. The buildings have been converted to restaurants Coffee shops, and art studios. It's now the hot spot, particularly on weekends, for dining and light entertainment. As for the picture, the NO PARKING was painted to protect access to an old loading dock. The meter was added in recent years and nobody has taken time to paint over the NO PARKING. I thought it ironic and amusing that the two items are in conflict.



As for me, I grew up in a small Nebraska town, and had my first exposure to photography around my sophomore year. A friend acquired a kit with all the tanks and chemicals needed to develop pictures, and set up a darkroom in his basement. Our enlarger consisted of an old camera lens with a bellows of telescoping tin cans. Prints were dried on paper and of poor quality.

Photography took a back seat to college. Around my senior year a friend offered to buy me an Argus C3 at an Airforce PX. For several years I took only slides. Raising a family slowed picture taking, and wasn't until I retired that I really got the bug for photography. Now its strictly prints. Clark and I make joint venture for photo shoots.

Ed. Being unfamiliar with the Argus C3 I did a Wikipedia search. It was a range finder 35mm made in Ann Arbor, Michigan from 1939 to 1966 and said to have popularized 35 mm photography in the USA, due to its low price and rugged build.

From Dave Dingley

I am a fairly new member of C12.

I was intrigued by the quirky route to mono in Ian Platt's article. [Issue 132 - Ed] Having done a bit of work in the past on Photoshop methods to B&W I thought I'd experiment on the tones the new method offered (I have an image of a bright blue pot on a brown and whit plate containing bright green and yellow peppers, plus bright orange tomatoes, which I use as a starting point for B&W tone assessments).

The new method appears to be similar (perhaps identical) to going to Image/Mod/Grayscale in Photoshop; the latter, in fact, being a lot quicker. I was then unable to effect any changes in Channels on the mono image from the new method as you reported (though of course Curves etc. were all available). Conversely though, using Channels, or the new access to B&W effects via CS3, once can produce a vast variety of different grey tones from the colours of the parent coloured image.

So, although interesting, I can't see what the method has to offer though I admit I've only mucked about on-screen and done no printing. And it isn't even quick.

However, it's quite possible that I've missed some salient point and I'd be pleased to hear if you still think the method has merits.

Hope this email doesn't cause you too much extra work!

Ed. Anyone like to comment further on this subject?

Note from the Editor

It has been an interesting experience for me to compile this edition of The Little Man. I have learnt a lot ,not only about photography but also Desktop Publishing. If your photo has not been published this time there will be another edition in the summer. I took over this edition half way through and it has taken sometime to complete. Your comments are welcome so please feel free to criticise and point out the spelling mistakes. Contact me at RogerKidd@me.com

There was this haunted house on the outskirts of the town which was avoided by all the townfolk - the ghost which 'lived' there was feared by all.

However, an enterprising journalist decided to get the scoop of the day by photographing the fearsome phantom. When he entered the house, armed with only his camera, the ghost descended upon him, clanking chains et al. He told the ghost "I mean no harm - I just want your photograph". The ghost was quite happy at this chance to make the headlines - he posed for a number of ghostly shots. The happy journalist rushed back to his dark room, and began developing the photos. Unfortunately, they turned out to be black and underexposed.

So what's the moral of the story?

The spirit was willing but the flash was weak.

CIRCLE SECRETARIES

2/25	Tony Elliott	14 Ewden Road, Wombwell, Barnsley, S. Yorkshire, S73 0RG	01226-211829
3	Ralph Bennet ARPS	43, Riverside Road, Newark-on-Trent, Notts., NG24 4RJ	01636-651277 ralpheyesight@gmail.com
4	Val Burdis	West View, Darlington Road, Northallerton, N. Yorks DL6 2NN	04609-774964 val@burdis.fsnet.co.uk
7	Colin Douglas ARPS CPAGB BPE2*	144, Nutgrove Road, St. Helens, Merseyside WA9 5JP	01514-265787 yoko597@aol.com
8	Don Maslen DPAGB BPE2*	107 Oxstalls Way, Longlevens, Gloucester GL2 9JU	01452-524171 donmaslen@talk21.com
9	Dennis Apple	38 Harrow Road, West Bridgford, Nottingham, NG2 7DU	0115-914-5838 dennis.apple@ntlworld.com
10	Nick Bodle	4 Medrow, Polyphant, Launceston, Cornwall PL15 7PS	01566-86103 bodle@4corsica.freemove.co.uk
11	Richard Poynter	232 Limes Avenue, Chigwell, Essex IG7 5LZ	0208-501-1497 richard.poynter@virgin.net
12	Dr Alan Robson	66 Leeds Road, Selby, N. Yorks YO8 4JQ	01757-702228 arobson233@aol.com
14	Gordon Smith	82 Robinson Road, Rushden, Northants NN10 0EH	01933395257 gordonsmith24@ntlworld.com
17/21	Mike Taylor	38 Middlewood Close, Ecclestone, Chorley, Lancs PR7 5QG	01257-452431 mike.te@btinternet.com
18	Tony Potter ARPS DPAGB	4 Gilgarren Park, Gilgarren, Workington, Cumbria, CA14 4RA	01946-830130 tonypotter@hotmail.com
19	Phillip Antrobus FRPS	2 Grain Mill house, The Maltings, lillington Avenue, Leamington Spa, Warwicks CV32 5FF	01926-334228
20	Ken Payne	38 Lodge Crescent, Waltham Cross, Herts EN8 8BS	01992-309176 kenneth.payne@ntlworld.com
23/34	Helen Sayer	6 Albert Road, Lenzie, Kirkcubright, Glasgow G66 5AS	01417-761689 helen_sayer@yahoo.co.uk
24	Jim Marsden EFIAP	22 Godwins Close, Atworth, Melksham, Wilts SN12 8LD	01225-791728 jimmarsden@atworth43.freemove.co.uk
26	Phillip Antrobus	See Circle 19	
28	John Bullen	13 Luard Court, Warblington, Havant, Hants PO9 2TN	0239-247-6978 johnwbullen@btinternet.com
29	Colin Westgate FRPS MFIAP Hon PAGB	Stable House, 2 Carriers Close, Coast Road, West Mersea, Colchester, Essex CO5 8NY	01206-384584 questphoto@btinternet.com
30	Garry Bisshop LRPS	6 Belgrave Crescent, Seaford, East Sussex BN25 3AX	01323-891146 garrybisshop@onetel.com
31/35	Ian Whiston	Rose Bank, 52 Green Avenue, Davenham, Northwich, Cheshire CW9 8HZ	01606-43794 ianwhiston@hotmail.com
32	Brian Hall	49 Calder Avenue, Brookmans Park, Hatfield, Herts AL9 7AH	01707-655866 brianchall@btinternet.com
33	Pam Sherren ARPS	9 Vale Close, Galmpton, Brixham, Devon TQ5 0LX	01803-843401 pamsherren@hotmail.com
36	Ian Platt MFIAP FRPS Hon EFIAP Hon PAGB	Yewtree Cottage, Derrit Lane, Bransgore, Hants BH23 8AT	01725-511685 ianwplatt@talk21.com
44	Folio Secretary	See Circle DI 1	
50	Pam Sherren	See Circle 33	
52	Val Burdis	See Circle 4	
60	Steven Wharram	20 Prospect Road, Severn Beach, Bristol, Avon, BS35 4QB	01274-311111 steven@wobble.info
A/A	Alan Blow	See Circle 14	
NHCC1	Peter Chadd	6 Nicholas Court, Dale Road, Purley, Surrey CR8 2ED	02087-639773
NHCC2	Kath Bull ARPS EFIAP MPAGB	Segsbury, St. Johns Road, Crowborough, East Sussex TN6 1RT	01892-663751 kath.bull@virgin.net
DI 1	Liz Boud	Holly Cottage, Laundry Lane, Chelwood Gate, Haywards Heath East Sussex RH17 7LB	01825-740698 lizboud@mypostoffice.co.uk
DI 2/DI5	Brian Davis	1 New Road, Wingerworth, Chesterfield, Derbyshire S42 6TB	01246-275433 brian@thedavis.co.uk

DI 3	Ken Payne	See Circle 20	
DI 4	Ralph Bennet ARPS	21 Brockwood Crescent, Keyworth, Nottingham NG12 5HQ	0115-937-2898 hf773@btinternet.com
DI 5	Brian Davis	See Circle DI2	
NHPC1	Denis Cawdron	24 Lady Margerets Avenue, Market Deeping, Peterborough, Cambs PE6 8JA	d.cawdron@btconnect.com 01778 347186

THE CIRCLES

CIRCLE	SIZE	COLOUR OR MON	MOUNTED	NOTES
2/25	A4	Both	Yes	
3	A4	Both	No	
4	A4 to A3	Both	Either	
6	8x10	Both	No	Only darkroom prints but negatives by any means
7	A5	Both	No	Mainly mono but colour accepted
8	12x16	Mono	Yes	
9	7x5	Both	Yes	
10	12x16	Mono	Yes	
11	8x10	Both	Yes	
12	12x16	Both	Yes	Light mounts; darkroom and digital
14	A3	Both	Yes	
17	7x5	Mono	Yes	Darkroom and digital
18	12x16	Mono	Yes	Darkroom and digital
19	12x16 or A3	Colour	Yes	
20	12x16	Both	Yes	
23/34	Slides			Accepts digitally produced slides
24	Slides or A4 prints	Both	No	Film or digital slides or prints. Four folios a year, Creative content. Non voting
26	12x16	Colour	Yes	
28	Slides			
29	12 sq inches	Both	Yes	7x5
30	12 sq inches	Both	Yes	
31/35	Slides			
32	Slides			
33	Slides			Accepts digitally produced slides
36	Slides			
44				Members who have retired from active circle life but who wish to retain contact with UPP and receive <i>The Little Man</i>
50	A-V			Quarterly circulation
52	A-V			Quarterly circulation
60	Digital			Folios circulate on flash-drive or CD
88				See Circle 44
NHCC 1	Slides			Natural History subjects
NHCC 2	Slides			Natural History subjects
A/A	12x16 or A3	Both	No	UK-Australia exchange
DI 1	A4	Both	No	Digital only
DI 2	A4	Both	No	Digital only
DI 3	A4	Both	No	Digital only
DI 4	A4	Both	No	Digital only
DI 5	A4	Both	No	Digital creative work only

The First Cinema King

How the secrets of an old tin box revealed the amazing exploits of an enthusiastic entrepreneur

As child Christopher Pyke had no idea of the significance of the contents of an old black box stored in the under stair cupboard of his family home. He had no clue, nor particularly cared why it had the name 'Montagu Pyke' lettered on its front as he happily played with the bits and bobs inside. Among these artefacts were two pocket watches, a set of gaming chips, a cuff link and a picture of a young boy on a card with a slide mechanism that made his face move from a serious pose to a broad smile. Chris ignored all the old papers and photographs and faded newspaper clippings, as most ten-year-olds would. However, it later transpired that the box had belonged to his grandfather, Montagu Pyke, and within it lay his memoirs, telling the story of a truly remarkable businessman who laid the foundations of the British Cinema Industry.

Montagu Pyke was fortunate to be born into a wealthy family, his father being known around the City and its provinces as the 'Abyssinian Gold King'. Educated at Wellington College, young Montagu worked briefly at the London Stock Exchange after leaving school at 17 but was made redundant after a year and struggled to find further employment in the City. Against his father's wishes he took the bold step of boarding a ship to South Africa, and there began one of the most remarkable stories of fame, fortune and failure ever told.

Virtually penniless in a strange far-off country, Pyke got a job in a shanty saloon in the Prince Albert Gold Fields, and before long had elevated himself from bar tender to gold prospector. As was so often going to happen to him in later years, Pyke made a small fortune but invariably quickly lost it in an extraordinary roller coaster ride of boom and bust businesses ventures.

He successfully sold advertising space on theatre curtains in San Francisco, and then marketed Koko hair restorer back in the UK, making a fortune for his employer before losing his own personal fortune once again. This time, it was on a gamble with a new product called Reveille Morning Call pills of which he ordered two million but sold very few! Montagu never did things by halves. Pyke finally struck gold, however, not in a far-off mine or factory but in the streets of London where he masterminded the Cinematograph.

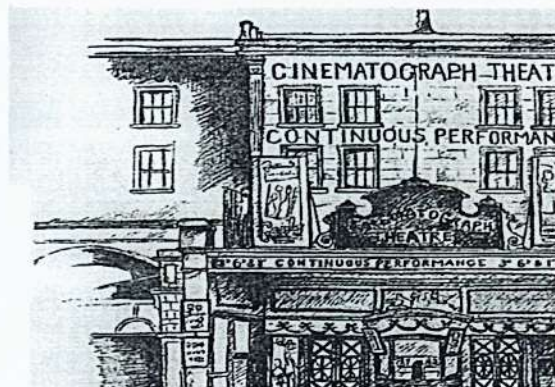
His inspiration came from Hale's Tour, a curious travelling show aimed at providing the public with a glimpse of far-off lands and cultures that only the very wealthy had chance to see on a Grand Tour.

Housed in a shop on Oxford Street, Hale's Tour was a mock-up of an American Pullman railroad car that vibrated to give the feeling of movement along the tracks. From their seats in this spoof carriage, the public were able to take a fascinating ride through another world. This gave Pyke the idea of offering longer cinematographic shows lasting a full two hours, and he opened his first cinema on Edgware Road, North London, on March 19th, 1909. The Edgware Road Receptions Cinematograph Theatre proved a massive success with shows running continuously from 12 noon to midnight. For a while Pyke offered his audiences free tea in china cups and saucers but this came to an end when he realised the alarming rate of deficiencies in crockery and teaspoons, some of which was smuggled out inside ladies petticoats! Long queues formed along the pavement outside Pyke's cinema and audiences were packed in like sardines.

They would be drastically cut in size, however, after the passing of the Cinematograph Act of 1910; which enforced strict rules regarding fire regulations within cinemas, largely due to the high flammability of the film. This virtually ended the existence of the canvas-topped gaffs that had been screening moving pictures at fairgrounds.

Montagu Pyke opened his second cinema in Oxford Street and this proved an even greater success than the one in Edgware Road, with seats offered at sixpence, one shilling and two shillings. One disadvantage was that it stood next door to the Crosse ET Blackwell pickle factory and it was noted that the smell from it was sometimes so nauseating that 'women nearly fainted and strong men deserted their seats'. Over the next three years, Pyke's Circuit expanded greatly and a further 14 Cinematograph Theatres were built all over London. Things went well for Pyke until the outbreak of WW1, which ultimately led to his bankruptcy in the spring of 1915, but even this didn't deter him from further business adventures, including speedway circuits and dog racing tracks.

The exploits of Montagu Pyke, as well as the lives of other members of his extended family, are chronicled in *My Search for Montagu Pyke - Britain's First Cinema King*, by Christopher Pyke. The book is available for £9.99 from Snoek Publishing Call 01159 505326, email monty@montagu-pyke.com or visit www.montagu-pyke.com



Circle News Extra

Pablo is shortly to have a serious operation on his tripes(January) and so has handed seccship of Circle 14 to Gordon Smith of Northampton. Gordon joined C14 not all that long ago after Pablo and he joined in 1978 as he remembers.

Circle A/A (now 41) is picking up speed again. The Kiwis went totally digital, not altogether a bad idea but they did it unilaterally and their Oz members, personal friends of Pablo some of them, who are sufficiently far from civilisation so we are told that the chances of them ever being able to do that are exceedingly remote (due to internet access) and indeed UK members who were or are not all that impressed by the idea, maybe they prefer writing on paper?

However the pieces have now started ticking again. folios are moving again, the Kiwis will eventually get all their stranded prints back. One very interesting fact is that for a number of years now the Australian lot could always send their stuff by airmail for less than it cost us to send stuff out to their end of the world by sea. Now they are no longer sending stuff to New Zealand guess what? Yes airmail has become possible! In Fact we do not send stuff individually or in boxes or bags but in tubes. Stuff that carpets get wrapped, around 4" diameter 13" long with moulded plastic ends. The prints are unmounted so get wrapped around with the notebooks in the middle. They travel in rather better shape than they used to in Boxes.

Sadly we have lost Mary Round wife of John Round ARPS another pair of long term members. They joined UPP in the early 80's. The lass had a potent eye for a picture.

Have a Good 2009 Pablo

Welcome to New Members

Ms Edelgard Hatter	Circle 61
Mr Walter Lewis	Circle 2/25
Mr Alan Butler	Circle DI.4
Mrs Yvonne Shillington	Circle 26
Ms Helen Heyes	Circle 19 NHPC1
Mr Larry Walker	Circle 2/25
Ms Kathryn Collinson	Circle 3
Ms Melanie Chalk	Circle 50
Mr David Brocklesby	Circle 2/25
Mr David Lock	Circle 52
Dr Ken Brown	Circle 74/60
Mr Robert Holder	Circle 14

800 Folios for Circle C7

The circle was formed in 1934 for Leica users only. In 1936 the circle reformed as a general interest small print circle. Colin Douglas is the 14th circle secretary, the longest serving being the late Aubrey Greenslade who was circle secretary from November 1970 and held the post for over 30 years. One of the members Ken Hutley has now been a member of UPP for over 50 years and still makes a valuable contribution. The circle entries show a wide range of subject matter and the majority of the circles pictures are now in colour. The circle accepts A5 or smaller prints and they prefer unmounted to keep postal costs to a minimum.

2008 UPP Audio Visual Report

I am surely the least qualified person to write a report for The Little man on the UPP audio visual evening at the AGM. My long suffering wife says that it has never stopped me so far and to date I have solved the problems of the English football. Tennis and Cricket teams - Golf is next. Not that they take a blind bit of notice. Surely what matters is winning!

On the Friday evening we were entertained to an amazing selection of AVs and demonstration of computer skills. We were lulled and seduced and then feasted on some wonderful photography and all the appropriate music. The choice of subject and music was a credit to the creators and all were winners as far as I am concerned.

It was not until the Saturday, after nearly 24 hours of suspense, that we were allowed to see the winning AV and the first winner of the "Liz Boud Rose Bowl". "Shanty Towns" created by Pam Sherren. The superb quality of the photography and the strong message produced a deserving winner.

The AVs look superb on the CD and Ken Payne has done a great job in putting them onto the CD and making them look so stunning. Such was the quality of many of the individual photos used that they would stand on their own in any photo competition. A tribute I believe to the photography and after this start we can all look forward to experiencing the next years work from our AV circles in September 2009. Author unknown.



Surfer - Jackie Thompson Circle C7



Schizostylis - Anne Owens